

The Musical World.

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VOL. 35.—No 3.

SATURDAY, JANUARY 17, 1857.

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STAMPED 5d.

SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, Mr. Costa.—The Committee have the pleasure to announce, that in compliance with the unanimously expressed desire and with the view of accommodating the large number of persons unable to procure Tickets for last Friday, it has been arranged that a repetition performance of MENDELSSOHN'S LOBGE-SANG and MOZART'S REQUIEM shall take place on Monday next, the 19th of January. Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Thomas, with Orchestra of 700 Performers.—Tickets, 3s., 5s., and 10s. 6d., or Season Subscriptions of One, Two, or Three Guineas, at the Society's Office, No. 6, in Exeter Hall.

Mendelssohn's Athalia and Rossini's Stabat Mater will be performed on Friday, 23rd of January, as a Subscription Concert.

Mr. Macfarren's Analysis of the Lobgesang and the Requiem is now published, price 6d. each book, or sent by post for thirteen stamps.

SACRED HARMONIC SOCIETY.—EXETER HALL.—

The Committee have the pleasure to announce that an arrangement has been made with the directors of the Crystal Palace Company for a Grand Handel Musical Festival, of three days' duration, in the Central Transept of the Crystal Palace, in the early Summer of 1857, with a carefully selected orchestra of TWO THOUSAND THREE HUNDRED PERFORMERS. Full particulars will be made public in due time.

The Committee are now prepared to receive offers of really efficient amateur assistance for the Festival, by letter, addressed to the Handel Festival Committee, at the office of the Sacred Harmonic Society, No. 6, Exeter Hall.

NOTICE.—The examination of the numerous offers of assistance already registered will be commenced in the ensuing week. No promise can be given that application received after that period will be attended to unless under very special circumstances.—6, Exeter Hall, January 12, 1857.

ST. MARTIN'S HALL.—Mendelssohn's ELIJAH,

Wednesday, January 21, under the direction of Mr. John Hullah. Principal Vocalists—Mrs. Banks, Miss Spiller, Miss Dolby, Miss Palmer, Mr. Sims Reeves, Mr. George Cukin, Mr. Thomas, Mr. H. Barnby. Tickets, 1s., 2s. 6d.; stalls, 5s.; or subscriptions for the series of eight concerts, stalls, 30s.; galleries, 15s. New subscribers will be entitled to two extra tickets for this performance.

MR. SALAMAN'S COURSE OF THREE LECTURES

on "Music in Connection with the Dance, from the most remote periods of antiquity to the present time," will be delivered at the RUSSELL INSTITUTION, Great Cornam-street, Russell-square, on Tuesday Evenings, the 20th inst.; February 3rd and 10th, at eight.—Pianoforte, violin, and vocal illustrations by Mr. Salaman, Mr. Deichmann, and Miss Williams.

MR. SALAMAN begs to announce that he will deliver

his THREE MUSICAL AND HISTORICAL LECTURES on "Music in connection with the Dance," at the Marylebone Institution, on Tuesday evenings, February 17th and 24th, and March 3rd, with pianoforte, violin, and vocal illustrations.

MISS JULIA ST. GEORGES' "Home and Foreign

Lyrics" having been pronounced by the unanimous opinion of the Liverpool press, one of the most elegant and successful entertainments of the day, it will be repeated every evening till further notice. Clayton Hall, Liverpool.

WANTED by a Gentleman (educated in Her Majesty's

Chapel Royal and St. Paul's Cathedral), an Engagement as TENOR in a Choir, in London, for Sunday duty only. Address W. R., Hammond's Music Warehouse, New Bond-street.

MR. AND MRS. ROBERT PAGET (R.A.M.),

BASS and CONTRALTO (late of Atherstone),
41, CUMMING STREET, PENTONVILLE, LONDON.

Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

THERE is a VACANCY for a COUNTER-TENOR in

the Choir of Exeter Cathedral. Preference will be given to a Candidate who has served as a boy in a Cathedral Choir. For particulars application may be made to Mr. Alfred Angel, Organist, the Close, Exeter.

TO PIANOFORTE AND MUSIC SELLERS.—A

Young Man requires a situation. Can tune well and do the necessary repairs, is a pianoforte player, knows the sheet music and instrument trade, a good musician, writes a superior hand, and can give the highest references as to character. Address to Mr. Willey, Music Seller, Louth, Lincolnshire.

ORCHESTRAL UNION.

CONDUCTOR—MR. ALFRED MELLON.

For terms apply to Mr. W. Woolgar, Secretary, The Vale, King's-road, Chelsea.

MISS LOUISA VINNING will sing "Voi che sapete," Mozart; new Canzonet, "Tis love lies there sleeping," Alfred Mellon; and "Where the bee sucks," by Dr. Arne, on Monday evening next, at Mr. Dando's First Quartet Concert, Crosby Hall, City. To commence at 7.

BOROUGH OF LEEDS.—Wanted, by the Council of the

Borough of Leeds, Plans, Elevations, Specifications, and Sections, for an Organ, to be erected in the Town Hall for this Borough, and an Estimate of Cost, not exceeding £4,000, exclusive of the case, with a full set of detail drawings, necessary and sufficient for letting the work by contract. A sum of £150 will be awarded for the best set of plans. The Council will not be bound to employ the party whose plans obtain the prize; and the plans, elevations, specifications, and sections, for which the prize is awarded, shall become the property of the Council. Lithographed plans of the large hall may be obtained on application at the Town Clerk's office. Plans in cypher, accompanied by sealed envelope, containing the proper name and address, to be sent to the Town Clerk's Office, on or before the Thirty-first day of January next, addressed "The Chairman of the Town Hall Committee.—Plans for Organ." By order, JOHN A. IKIN, Town Clerk. Leeds, 5th December, 1856.

71, Upper Norton-street, Portland-place.—The very excellent Furniture, valuable Musical Library, Service of Plate, and Plated Articles, Jewellery, valuable Miscellanies, a capital town-built Brougham, the property of the late eminent professor of singing, Signor Crivelli.

MESSRS. OXENHAM have received instructions from the Executors, to SELL by AUCTION, on the premises, Wednesday, January 23, and following day, at 12 for 1 each day, the very excellent Furniture, including a handsome rosewood drawing-room suite, noble chimney-glasses, a Ponda grand pianoforte by Kirkman, numerous china and other decorative objects, dining-room chairs, pedestal sideboard, and set of dining-tables. The bed-chamber furniture of usual description; paintings by the old masters, engravings; the valuable musical library, a small service of plate (thread pattern), consisting of spoons, forks, etc., candlesticks, cruet frame, plated articles, table, china, and cut-glass; a few articles of jewellery, 12 dozen of very fine Amontillado Sherry, a capital town-built Brougham, and numerous useful and highly interesting objects. May be viewed on the Tuesday antecedent and mornings of sale, and catalogues had also of W. A. Greateux, Esq., 48, Chancery Lane, and at Messrs. Oxenham's offices, 353, Oxford-street, near the Pantheon.

The Collection of Musical Instruments of the late JAMES GODING, Esq.

MESSRS. CHRISTIE AND MANSON respectfully give notice that they will Sell by Auction, at their Great Room, 3, King-street, St. James's-square, on Friday, February the 20th, at One precisely: The very celebrated Collection of Musical Instruments of the late James Goding, Esq.; among them are three violins, two violas, and two violoncelli, by Stradivarius; five violins by Joseph Guarnerius, three of them formerly belonging to Lafont and Ole Bull; two violins and one viola, by Amati; Corelli's Gaspar di Salò violin, and a double bass by the same; and others by various Italian and French makers; some very fine Fourte and other bows; and a horizontal grand pianoforte, the case painted by Boucher and Le Prince.—May be viewed two days preceding, and catalogues had.

AMY ROBSART WALTZ AND CANTINEER

A POLKA, by Langton Williams; and also the City Bal des Amis Quadrilles, by Thomas Adams, will be performed by Adams's celebrated band at the Licensed Victuallers' Hall, at the London Tavern, and at Mr. Gange's Grand Ball, at the Freemasons' Tavern, January 13. Published by W. Williams, 221 Tottenham-court-road. Price 3s., free for stamps.

MESSIAH, 2s., or 4s.; Creation, 2s., or 3s.; Judas

Maccabeus, 2s., or 4s.; Israel in Egypt, 2s., or 4s.; Samson, 2s., or 4s. The 3s. and 4s. editions are bound in scarlet cloth. Dettingen To Dean and Zadock the Priest, 1s. 6d.; Alexander's Feast, 2s.; Actis and Gaiates, 1s. 6d. Each work complete, with separate Libretto, in Vocal Score, with Pianoforte or Organ Accompaniment, arranged by Vincent Novello; octavo size. Please ask for Novello's Centenary Edition, printed on stout paper. Also, uniform with the above—Mozart's Twelfth Mass, 2s.; Haydn's Third Mass, 2s. Beethoven's Mass in C, 2s.—or the Three Masses, in one volume, cloth, 7s. Mozart's Requiem (with E. Holmes' Critical Essay, from the Musical Times), 2s.—The Masses have Latin and English words. London: J. Alfred Novello, 69, Dean-street, Soho (W.), and 35, Poultry (E. C.).

P DE VOS' NEW WORKS.—Just Published—"Souvenir du Trovatore," including the "Miserere," and "Ah! che la morte," 3s.; and Fantaisie Elégante on the Brindisi in La Traviata, 3s. Several other pieces, by the same composer, will be shortly published. R. Mills and Sons, 140, New Bond-st.

NOW READY.—5s.

MOSAÏQUE CLASSIQUE DE BEETHOVEN,—being selections from his thirty-six Pianoforte Sonatas. By R. Andrews. Manchester, 54, Oxford-street. Sent to order—Post free.

A CATALOGUE OF INSTRUMENTAL AND VOCAL MUSIC, together with treatises on music and on its history, is now ready, gratis, and post free. Also, monthly catalogues of old and new books. John Petheram, 94, High Holborn.

CORNET AND PIANO.—Rigoletto, 3s. Trovatore, 3s. Ernani, 3s. La Traviata, 3s. All in the CORNET MISCELLANY, arranged by Thomas Harper. Boosey and Sons, 24 and 28, Holles-street.

CORNET AND PIANO.—Robert le Diable, 3s. Puritani, 3s. Lucrezia Borgia, 3s. Der Freischütz, 3s. All in the CORNET MISCELLANY, arranged by Thomas Harper. Boosey and Sons, 24 and 28, Holles-street.

THE VIOLIN.—Il Trovatore, 2s. 6d. Ernani, 2s. 6d. Norma, 2s. 6d. Lucia, 2s. 6d. Puritani, 2s. 6d. Elisire, 2s. 6d. Lucrezia, 2s. 6d. All complete for the Violin (unabridged). Boosey and Sons, 24 and 28, Holles-street.

THE VIOLIN.—Sonnambula, 2s. 6d. Don Pasquale, 2s. 6d. Masaniello, 2s. 6d. Les Huguenots, 2s. 6d. Don Juan, 2s. 6d. Il Barbiere. All complete for the Violin (unabridged). Boosey and Sons, 24 and 28, Holles-street.

BARITONE SONGS, by Longfellow and Balfe.—"The Happiest Land," price 2s. 6d. "The Village Blacksmith," price 2s. 6d. "Annie of Tharaw," price 2s. 6d. Boosey and Sons, 24 and 28, Holles-street.

CONTRALTO SONGS, by Longfellow and Balfe.—"The Reaper and the Flowers," price 2s. 6d. "The Green Trees whispered mild and low," price 2s. "The Day is done," price 2s. 6d. "This is the place, stand still, my Steed," price 2s. Boosey and Sons, 24 and 28, Holles-street.

CONCERTINA AND PIANO.—The following are some of the last numbers of the Concertina Miscellany, arranged by George Case, price 2s. 6d. each. La Traviata, Il Trovatore, Les Vêpres Siciliennes, Mendelssohn's songs without words, Wedding March, Stabat Mater, &c. Boosey and Sons, 24 and 28, Holles-street.

FOUR HANDS.—Il Trovatore, 6s., La Traviata, 6s., Rigoletto, 6s., arranged for two performers on the piano by Nordmann. In handsome cloth covers. Boosey and Sons, 24 and 28, Holles-street.

FOUR HANDS.—Les Huguenots, 7s. 6d., Lucia, 6s., Ernani, 5s., Sonnambula, 7s. 6d., Norma, 5s. Arranged for two performers on the piano by Nordmann. In handsome cloth covers. Boosey and Sons, 24 and 28, Holles-street.

TENOR SONGS, by Longfellow and Balfe.—"Good Night, Beloved!" price 2s. 6d.; "This is the place—stand still, my Steed," price 2s.; "The Arrow and the Song," price 2s.; "Stars of the Summer Night," price 2s. Boosey and Sons, 24 and 28, Holles-street.

SOPRANO SONGS, by Longfellow and Balfe.—"The Two Locks of Hair," price 2s.; "The Arrow and the Song," price 2s.; "Stars of the Summer Night," price 2s.; "The Rainy Day," price 2s. Boosey and Sons, 24 and 28, Holles-street.

DUETS, by Longfellow and Balfe.—"Excelsior!" for Tenor and Baritone, price 3s.; "Trust Her Not," two equal voices, price 3s. Boosey and Sons, 24 and 28, Holles-street.

MUSICAL DIRECTORY, 1857.—Just Published, Price 1s. 6d., by post, 1s. 8d.

CONTENTS:

1. A useful Almanac, with Musical Data.
2. A List of Musical Societies throughout the United Kingdom.
3. The Musical Doings of the past year.
4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c.
5. Complete List of Music published throughout the Kingdom between Dec. 1 and Nov. 30, 1856.

The whole forming a most complete work of reference, invaluable to the amateur, professor, and music-seller.

LONDON: RUDALL, ROSE, CARTE, AND CO., 100, New Bond-street, and 20, Charing-cross.

MISS LOUISA VINNING'S New Song, "The Rustic Gate," is published by Boosey and Sons, 24 and 28, Holles-street.

MANDOLINE, Nocturne on a melody by Alvares, arranged by Nordmann. Price 3s. Boosey and Sons, 24 and 28, Holles-street.

THE RUSTIC GATE.—New ballad, composed by FRANK MORI, sung at Jullien's Concerts by Miss Dolby, illustrated in colours. Price 2s. 6d. Boosey and Sons, 24 and 28, Holles-street.

THE ARGYLL GALOP.—Composed by Henri Laurent. Illustrated by Brandard. Published this day. Price 2s. 6d. Boosey and Sons, 24 and 28, Holles-street.

THE SERENADE QUADRILLE—introducing the songs by Longfellow and Balfe. Illustrated with a portrait of Sims Reeves. Price 3s. Just Published. Boosey and Sons, 24 and 28, Holles-street.

JUST PUBLISHED.—Second Edition.—A Supplement to Cheetham's Psalmody, by J. H. Frobiisher.—Halifax, Frobiisher; London, H. May, 11, Holborn Bars; Emery (late Bala), 408, Oxford-street; Simpkin and Co., Stationer's Hall Court; and of all music-sellers. "An eminently useful household and congregational tune book."—*Leeds Mercury*, May 28, 1855.

"Wherever Cheetham's Psalmody is used, there Mr. Frobiisher's 'supplement' ought also to be brought into use—the two together making a complete and unique collection."—*Halifax Guardian*, May 19, 1855.

"Although nominally a 'supplement,' the present work is, in reality, a complete body of Psalmody, equal in bulk to Cheetham's, and moreover, free from the worthless stuffing too frequent in publications of this kind."—*Halifax Courier*, May 19, 1855.

DOMESTIC MELODIES,

OR

HOME SONGS.

Nos. 1 and 2 now Ready, Price 1s. 6d. each.

1.—OH, DON'T YOU REMEMBER THE TIME?

2.—FAREWELL MINNEHAHA (from "Hiawatha").

MUSIC BY TRITON.

London: Coles and Co., New Burlington-street, and of all Music-sellers. Prospectuses sent post free, by Triton, 1, Leipsic-road, Camberwell, London, S.

THE RUSTIC GATE,
NEW BALLAD,

SUNG BY

MISS DOLBY AND MISS LOUISA VINNING,

COMPOSED BY

FRANK MORI.

It was a rustic cottage gate,
And over it a maiden leant;
Upon her face and youthful grace,
A lover's earnest eyes were bent.
"Good night!" she said, "once more good night,
The evening star is rising high;
But early with the morning light,
Be sure you call, as you pass by."

The Spring had into Summer leapt,
Brown Autumn's hand her treasures threw,
When forth a merry party swept,
In bridal garments, two by two;
I saw it was the maid that bless'd
The evening star that rose so high;
For he, as I suppose you've guess'd,
Had often called as he passed by.

Oh! blissful lot, where all's forgot,
Save love, that wreathes the heart with flowers.
Oh! what's a throne to that dear cot,
Whose only wealth is happy hours!
I know, to leave their home they're loth,
Although the evening star be high—
But if you wish to see them both,
Perchance you'll call as you pass by.

BOOSEY AND SONS, 24 & 28, HOLLES STREET.

HOLLOWAY'S OINTMENT and PILLS have an enviable reputation in all parts of the world.—Esther Bessell, of 6, Slaney-street, Birmingham, suffered for 10 years with an ulcerated leg; she was a patient in two hospitals, and amputation of the leg was considered imperative, to which she refused to submit, although the ulcers, being of nine years standing, the pain was most acute, and the system much debilitated. Holloway's Ointment and Pills cured her by a few weeks steady application, and she is now able to resume her occupation.—Sold by all Medicine Vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidici, Smyrna; and E. Muir, Malta.

REVIEWS.

SONGS FOR A WINTER NIGHT.—The poetry from the most eminent authors—the music (dedicated to Thomas Dyson, Esq.) by Edward Francis Fitzwilliam, Musical Director at the Theatre Royal, Haymarket.

SIX DRAMATIC SONGS, for a bass voice (dedicated, in homage to his transcendent dramatic genius, to Meyerbeer).

SIX DRAMATIC SONGS, for a tenor voice (dedicated to W. Hanson, Esq.)

SIX DRAMATIC SONGS, for a contralto voice (dedicated to Miss Palmer).

SIX DRAMATIC SONGS, for a soprano voice, (dedicated to Miss Louisa Pyne). By Edward Francis Fitzwilliam.

(Continued from page 20.)

WE have already criticised at length No. 1 of the "Six Dramatic Songs for a Tenor Voice,"* dedicated to Mr. W. Harrison, the singer, and are happy to find that the general objections we had to make against certain peculiarities of Mr. Fitzwilliam's style are oftener applicable to his setting of Mr. Massey's "Lyric of Love" than to any of the others.

No. 2—"The Muleteer's Song," words from Professor Longfellow's play of *The Spanish Student*†—is a quaint and stirring bolero in E minor, with additional (printed) accompaniments, for castanets and "mule-bells." The rhythm is capitally sustained; and what is more, the *Spanish* character is caught with great felicity.

No. 3—"Love and Time"—is one of the most gracefully accompanied and melodiously flowing songs we have seen for a very long time. The little poem to which it is set is worth quoting; and we quote it with the greater pleasure since it is from the pen of one of our most humorous and popular comedians—Mr. J. Baldwin Buckstone, lessee of the Haymarket Theatre, and dramatic author *par excellence*.

"Love plumed his wings one rosy morn,
And darted up in air,
Where Father Time in quiet scorn,
He met careering there.
'Old friend,' he cried, 'your pinions wide
'Spread out and fly with me,
'For while the sun his course shall run,
'I by your side shall be."

"Away, away, through clouds of light,
Away, through ether blue,
They kept their course, till coming night
Weighed down their wings with dew.
Love felt the chill, his ardent will
Grew faint as fled the day;
Deep in a dell he trembling fell,
While Time held on his way.

"Alas! how often Love has vowed
To wing a flight with Time,
To brave the storm, the wind, the cloud,
And live through every clime.
In Passion's morn, he treats with scorn
What those who know can say;
But ere 'tis night he checks his flight,
And faints and falls away."

When we add that this pretty allegory, with its very apt moral, is set to music at once charming, unaffected, and refined, we have said quite enough to recommend the song.

No. 4—"Gude night, and joy be wi' ye a'"—is a plaintive setting of some very tender verses by Lady Nairn (authoress of "The Laird of Cockpen," and other songs which have become national). The melody is pure, and Scotch in sentiment; and the only objection to the accompaniment is that a little too much scholarship should have been bestowed upon so simple a matter.

No. 5—"There's life in the old land yet," to some spirited

stanzas by Mr. Gerald Massey—is a bold and vigorous patriotic song with chorus, which, without plagiarising from Purcell, recalls the open style of melody for which that great English composer is renowned. When we peruse such genuine compositions as this and No. 3 ("Love and Time"), we are at a loss to know why our vocalists should complain of the dearth of effective songs. Mr. Sims Reeves, for example, by adopting "There's life in the old land yet," might help to make the reputation of the composer, and even add something to his own. No. 6—"The Robber's Life," words from Sir Bulwer Lytton's *Paul Clifford*—has a great many good points, and a certain amount of character. The bustling figure of the accompaniment, too, is kept up with great skill. Nevertheless, the subject of the song would, we think, have borne a more simple treatment. But Mr. Fitzwilliam did wisely to obey the suggestions of his own fancy, and to give the world his own impressions of Sir Bulwer's poetry, in the language of music, which he speaks with such ease and fluency.

(To be continued.)

"CATHEDRAL CHANTS."—Venite, exultemus Domino—Cantate Domino—magnificat—Nunc dimittis—Deus misereatur. Composed by Sir Henry Bishop.

These little pieces cannot add to the reputation of their composer; but they can take nothing from it—which must be a consolation to his admirers. They are extremely well written, and entirely appropriate. What more need be said about them?

"HAND-BOOK FOR THE ORATORIOS."

No. 3.—Acis and Galatea.

No. 4.—Israel in Egypt.

No. 5.—The Occasional Oratorio.

Mr. John Bishop, of Cheltenham, advances rapidly with his cheap editions of the oratorios, etc.; but we are bound to admit that hasty progress does not, in his case, interfere with careful labour. Nos. 3, 4, and 5 of the "Hand-book" present all the good qualities we have signalled in their predecessors.

"SUPPLEMENT TO CHEETHAM'S PSALMODY," consisting of a selection of psalm tunes, chants, responses, &c. The whole arranged for four voices, with an accompaniment for the organ or pianoforte. By J. G. Frobisher, (organist at the Parish Church, Halifax).

More psalm-tunes—more chants, responses, &c.! And yet when produced with so much care and musicianly feeling as are evident in the "Supplement" of Mr. Frobisher—one of our most zealous and respected provincial teachers—none can complain. Let these brief words, then, be received by our readers as a sign that we can approve and recommend the new work to their consideration.

"THE SERENADE QUADRILLES"—introducing the songs by Longfellow and Balfe. Dedicated to Sims Reeves.

These quadrilles are embellished by one of the most striking portraits of our esteemed English tenor we have ever seen. But we must not, by making a picture their sole recommendation, ignore the animated and brilliant melodies of Mr. Balfe, which throw themselves, as it were, with necromantic facility, into the form and posture of dance-tunes—dance-tunes, moreover, as persuasive to the feet as they are pleasant to the ear. The numbers from the Longfellow songs which have thus been pressed into the service of Terpsichore, are—"The happiest land;" "This is the place—stand still, my steed;" "Good night, beloved" (serenade); and "The village blacksmith." The fifth and last figure is founded upon "The last kiss," one of the most popular and genuine of Mr. Balfe's recent inspirations.

ASHTON-UNDER-LYNE.—On Thursday evening, the 8th instant, Dr. Mark and his young pupils gave a concert in the Town-hall, in aid of the funds for the public free park, under the immediate patronage of the mayors of the manor and borough. At the conclusion of the concert, Mr. John Ross Coulthart, the mayor of the manor, thanked Dr. Mark in the name of the park committee.

* *Musical World*, page 3.

† Translated—or rather, perhaps, imitated—from the Portuguese of Gil Vicente.

LURLINE.*

THE NIXIES.

Now sparkles the wave, and now warm is the stream,
The rays of the sun through our fair palace beam;
Come forth, come forth, ye Nixies!—trip lightly
Across the green flood that is flashing so brightly,
For May is returned—yes, the glad month of May—
The Lurline will bring us our boon to-day.

SPIRITS OF THE GRAPE.

Let the Nixies sport upon the glassy Rhine;
Wiser spirits, we will rather tend the vine.

The time is come,
It soon will bloom;

Haste we, the magical juices compounding;
Send we new force through its veins lightly bounding;
Then will fond mortals, made rich with our treasures,
Thankfully cheer us in frolicsome measures.

THE NIXIES.

Hear our prayer, ye merry sprites,
Sporting on the vine-crown'd heights.
Seek for us the Lurline, pray,
That with her bewitching lay
She may give new charms to May.

SPIRITS OF THE GRAPE.

With your wishes we comply,
Seeking far and seeking nigh.
Lo! she sleeps, where branches make
Curtains green above her:
Wake, thou wond'rous fairy, wake!
Dreaming time is over.
Newly waking—home forsaking—
Maidens of the stream, unnumber'd,
Who beneath have slumber'd,
Forms of lightness,
Clad in brightness,
Call upon thee, lovely fay,
'Tis the merry month of May.

LURLINE.

Let me sleep in quiet;—
Let me that sad world forget—
Pains that burn, and cares that fret;
Here reclining,
Here reposing,
Where the boughs entwining
Cloud-like o'er my head are closing.

THE NIXIES.

Now sparkles the wave and now warm is the stream,
The rays of the sun through our fair palace beam;
The rose and the lily are blooming around,
Pour forth from thy lips thy treasures of sound.
Sweet Lurline, sing, we implore thee.
For May's merry revels we all prepare,
The reed looks bright in our wide-flowing hair:
Oh! quick to the waters our new playmate bring;
To us will he haste when he hears thee sing.
Sweet Lurline, sing, we implore thee.

LURLINE.

Ah! to sing they all invite me,
That some youth may perish madly.
Gentle songs could once delight me,
Lays that I would warble gladly.
Since I lov'd and was deserted,
I have felt the poison rankle
In my wounded heart's recesses,
Where black death has fix'd his dwelling.
Once my glance was mild,
Now it beams with hate,
And my music wild,
Is the voice of fate.
No, ah, no! I'll cease from singing
Songs of woe, destruction bringing.

THE FISHER-BOY.

The world is fair, the world is bright,
How sweet are blossoms in May!
The world puts on a face of light,
How sweet are blossoms in May.
The rock, the forest, and the stream,
So kindly and so peaceful seem.
Glide, then—glide, then—bark, o'er the waters.

THE NIXIES.

How fair a playmate! 'tis sweet to hear him!
Quick to our arms let thy magic bear him.

THE FISHER-BOY.

My heart is free, my heart is light,
How sweet are blossoms in May!
The world's fair face with smiles is bright,
How sweet are blossoms in May!
Of other joys I will not dream
While earth and sky so radiant seem.
Glide then, &c.

LURLINE.

How cheerily he sings his peasant ditty,
While rushing to his fate—he moves my pity.
No—vengeance has not left me—
Still graven on my mind
The form I find
Of him who of all happiness bereft me.
Again, again, comes deadly pain:
This heart is burning—all pity spurning—
My song shall lure him—for death secure him

FISHER-BOY.

A wondrous figure I behold
On yonder summit singing;
Like flame appears that hair of gold,
That harp is wildly ringing.

LURLINE.

Thou fair and happy boy,
Whom love invites to joy,
Oh, come!
Upon the mountain-steep
Thus I sing my lay,
Telling of my passion deep—
Turn thee not away.
Lightest breezes round thee stealing,
Here will cool thy heaving breast;
Thou wilt mark a new-born feeling—
Know thy heart by love possess'd.
In glory o'er my head,
Behold the sky is spread.
Earth wears to-day
A vesture gay,
The garb of May,
Come, then, come to me—
Here I wait for thee:
Dreams of soft desire
Set my heart on fire.

FISHER-BOY.

That glance! that song! What charm is this?
I shake with fear—I glow with bliss!

LURLINE.

Dare, boy, to look into Beauty's bright eye;
List to her words.
Quick in the stream of love
Deeper and deeper sink.
Pleasures that torture—sweetest pain
Thy soul shall drink.
Lo, earth and sky, before thine eye,
Dissolving sink.

FISHER-BOY.

To thee I come, thou lovely fay.

LURLINE.

The spell, at last, has bound him fast:
Death must devour him—my song must o'erpower him.

* From the German. The whole poem has been set to music by M. Ferdinand Hiller, and recently performed with distinguished success. Ed. M. W.

FISHER-BOY.

Alas! alas! my boat, it sinks!
The rudder, too, is broken.

LURLINE.

Dare, boy, &c.
Quickly that thirst thou shalt assuage,
Else in thy breast it shall ever rage.

FISHER-BOY.

My heart is wildly beating,
I've gaz'd on beauty, known love's pow'r—
Relentless flames my soul devour.
Oh, joy! oh, pain! oh, beaming May—
I've heard—I've heard—the Lurline's lay!

SPIRITS OF THE GRAPE.

Now sinks the frail boat—the Nixies are near—
The boy as their victim, gladly they bear
To dwell in their palace, beneath the green wave—
That lovely, terrible crystal grave.
A sprite thou art, of evil heart.

LURLINE.

I am not good, I am not bad—
His lot has well-nigh made me sad,
I sing as Fate decrees—I have no choice,
And woe to him who listens to my voice!

THE NIXIES.

Thou fairest of playmates—oh come, with us come!
And happily dwell in our fair crystal home;
A new life awaits thee,—a life in the glance
Of waves ever flashing—come join in our dance!
With purest of joys shall thy heart be contented,
Forgetting the cares by which man is tormented:
Through earthly pains ne'er grieving,
For beauty and love ever living.

LURLINE.

Farewell, dear boy! oh farewell!

THE ANNIVERSARY OF "ROBERT LE DIABLE," AND THE STYLE OF MEYERBEER.

(From the German of J. Schucht).

(Continued from p. 5).

If we first glance at the year in which Meyerbeer was born—viz., 1794, and that in which he commenced his studies, and which occurred about the beginning of the present century, we shall find that he arose amid the most important evolution of the intellectual and social life of modern times, and that this circumstance had an essential influence on his cultivation, inasmuch as the various tendencies everywhere manifested in poetry and art operated powerfully on his susceptible mind, and led him from the antique poets to the Minnesänger of the middle ages, from the German "Classiker" to the "Romantiker."

The first great epoch of secular music, which is also distinguished as the "classical period," had reached its culminating point at the date of Meyerbeer's birth. Gluck, Haydn, and Mozart were the representatives of this epoch, and in their works all the intellectual life of the age found an expression.

After the termination of the seven years' war, when the nations had revived from terror and anxiety, the old enjoyment of life was awakened anew, and displayed itself in the creations of music and poetry; princes and people alike regaled themselves with the ideal of the poets, and thus conferred a new dignity on existence. Since the church no longer ruled the mind with the bigotry that had prevailed in the age of the religious wars, but an universal spirit of toleration attuned mankind to brotherly love, this harmonious, cheerful temperament necessarily realized itself in adequate forms of art. The state of mind among the nations now, for the first time, allowed secular music to attain its highest point of classicality.

But while secular music was thus advancing in the 18th century, through the increasing worldliness of human thought, ecclesiastic music, with its ancient modes, was confined to the service of the church. Without the church, operatic and chamber music were pre-

dominant. By the productive spirit of this age the forms of opera and the primitive form of symphony were created.

The attempts made in Italy, as early as the 16th century, to produce a secular drama with music, and to endow it with great artistical completeness, were brought to a successful issue in the middle and towards the end of the 18th century, chiefly by the German composers. Gluck and Mozart were the masters, who went on constructing where the Italians and French had stopped. They endeavoured to give dramatic truth to their situations by faithfully describing in music all the passions of the soul. Through the loftiness of their genius they succeeded in this respect to a degree that had only been attained by their predecessors in isolated scenes. But their profound and comprehensive study of all the manifestations of mind among all civilized nations, in various ages, also contributed essentially to their greatness. They also travelled in different lands, and entering into the intellectual life of other nations, studied all their productions in poetry and art, thus increasing their stock of knowledge, while they enlarged and elevated their whole mental vision.

As among the poets the chief emulation at that time was shown in the invention and production of beautiful forms, the ancient Greeks being selected as models, that the profoundest idea might be clothed in a form rounded off with plastic perfection; the composers were also animated by a similar spirit, and the consequence of this was the establishment of a fundamental type for all compositions, large or small, which had the weight of an universal law. Thus arose the defined rules for modulation, and the forms for songs, arias, choruses, duets, trios, &c. In purely instrumental compositions the different forms also became settled types, whence originated the overture and the sonata; the latter in its turn giving the fundamental type of quartets and symphonies, which were brought by Haydn and Mozart especially to the highest perfection.

By the forms thus adopted as types, it was settled how many principal themes there ought to be in an entire piece, in what keys they ought to be introduced, and how often their repetition is necessary or permissible. But within these broader precepts was an especial rule for the construction of phrases, and the combination of these into periods, by which it was definitely laid down how many bars a period should comprise. Seldom, indeed, did the composers deviate from the prescribed rules, as they would thus have incurred the heavy censure of the theorists. Only the greatest masters occasionally allowed themselves a poetical license. Hence it follows that nearly all the works of that time, sonatas, songs, overtures, and symphonies, as well as the arias, duets, and choruses of operas, have one and the same fundamental type, as far as concerns the construction of phrases and periods. Thus on the one hand a plastic perfection of form and a transparent clearness was attained in musical compositions; but, on the other hand, a certain stereotyped formalism often prevailed, to the serious impediment of the flights of imagination, especially in the case of less gifted composers. Even the greatest masters, such as Gluck and Mozart, often felt the incumbrance of these formal fetters, but they never ventured to cast them off altogether, since if they had the orthodox critics would have cried them down as bunglers or maniacs. Long afterwards, when the great Beethoven extended the limits of these forms, and in a state of truly productive inspiration devised new combinations, filling them up with the mightiest weight of ideas, he drew upon himself a storm of indignation that degenerated into the vilest abuse. Even C. M. von Weber (in a treatise) calls him a lunatic, whose proper place is Bedlam. That this rigid adherence to forms had a still more injurious, nay, a destructive influence, on the treatment of dramatic situations in opera than in merely instrumental works will be obvious to every one.

Gluck, in the later period of his labours, made it his chief task to convert opera into a genuine, truthful drama, and to sacrifice for this one end all the other considerations by which he and his contemporaries were bound. He would not write taking melodies and roudades to please the vocalists and instrumentalists, nor decorate his work with imitations, canons, and fugues, to gratify the contrapuntists, but determined to depict the human personages in the manifold situations produced by the action and the conflicts involved in it. How far he attained—nay, could attain his end at that time, is shown by his late operas. They exist as great dramatic *chef-d'œuvres*; but nevertheless, he could not skip over an entire century. Only a further development could, in the course of time, progress from the point where he had stopped, and thus it was reserved for later composers to complete opera in that dramatic form, which he had contemplated as an ideal in his mind.

As the opera-books of Gluck's age were always written with spoken dialogue, and as moreover the poet was obliged so to contrive those scenes and situations that were to be sung that they might fit the settled forms of arias, choruses, etc., it was utterly impossible to write a book that would answer the chief requisites of the drama. Whatever amount

of genius and good-will might belong to the poet, he could not develop a consistent dramatic life and action, hindered as he was by the prescribed musical forms. Under these circumstances the greater poets of the age naturally refused to devote themselves to such mere mechanical work as the writing of opera-books, which was consequently left to inferior talents. With reference to such a state of art and poetry must the works of Haydn, Mozart, and Gluck be estimated.

When, however, at the commencement of the present century the intellectual life of man thoroughly emancipated itself from all previous rules, and reason began to recognise no law beyond its own; the productive energies of poets and artists took quite a new direction. The "Romantiker," as they are called, studied the productions of all nations, in all times; the works of ancient Indians, Persians, Arabians, Greeks, Romans, Italians, Spaniards, Frenchmen, and Englishmen, were sought in the epoch-making periods of their culture, studied, enjoyed, and analyzed, with respect both to their form and their purport, that they might be apprehended in their origin and their essential character. Now did the thinking mind assimilate to itself the ideas of the nations of every age, and thus was derived a new inspiration to productive activity. Moreover the thunder of the cannon and the clang of trumpets shook Europe out of her comfortable repose and contented ease. War songs, marches, hymns of victory and thanksgivings, were written and composed in conformity with the excited condition of the age.

That this great evolution of intellectual and social life had the most potent influence over every sphere of mental activity might be inferred from the necessary law of cause and effect. Among composers, as among the rest of mankind, a freer tendency prevailed; and they endeavoured by their works to give a sensible form to more profound ideas. The "Grand Opera" was the result of the modern heaven. In "grand opera," the chief object is no longer the musical form, but the faithful representation of world-historical events. Great deeds from the world's history are now chosen for subjects; whereas, in former times, love-tales were chiefly predominant. In the earlier operas the lyrical element prevailed, and though this is not rejected even now, it has ceased to be the principal object, and is reduced to that natural position which it holds in the acting drama of the world's history. For the solution of that great problem—the construction of a dramatic opera—spoken dialogue was at last found to be utterly inexpedient, and was therefore most properly banished.

The masters who most distinguished themselves by really dramatic operas were Spontini by his *Vestalin*, Rossini by his *Siege of Corinth* and *Tell*, Auber by his *Masaniello*, Spohr by his *Jessonda*, and Beethoven by his inimitable *Fidelio*. The greatest praise, too, belongs to Weber for his truthful representations of popular life, and his exhibition of supernatural horrors. During the period of culture and creative activity represented by these men did Meyerbeer pursue his studies, publishing from time to time some result of his labours. Let us observe more closely this preparatory course, in order to ascertain the stages of development through which his mind passed before he attained that eminence of creative genius, at which he could compose a *Robert*—an opera that during four-and-twenty years has been played on every stage of the civilised world, and ever excites the greatest admiration.

Meyerbeer began his musical studies in his earliest years, and under the tuition of Lauska, Clementi, and Anselm Weber, attained such proficiency as a player, and testified, moreover, such a talent for composition, that when he was not more than seven years old, he was already famed as a pianist. In his ninth year he left Berlin, and travelled to Darmstadt, that he might there complete his studies in composition under the Abbé Vogler, then the most celebrated teacher in Germany. Vogler was not only esteemed the most learned contrapuntist of his time, but he also had a creative talent for melody, which was amply displayed in his songs and symphonies. These works still afford the greatest enjoyment, evincing an abundance of poetical thought, that is rarely to be found among great contrapuntists. By virtue of this peculiarity, he was qualified to train really great composers; for he did not crush creative power by pedantic routine; but, on the contrary, allured every individual genius to develop itself without restraint. His most celebrated pupils were G. Weber, one of the most learned musicians of our age, C. M. Weber, and Meyerbeer, who all pursued their studies contemporaneously. Meyerbeer distinguished himself above all his fellows by his indefatigable industry and his restless energy in the study of fugue, canon, and every form of counterpoint, were the theme of universal admiration, as well as his productive genius, and a precocity far beyond his years.

All that I have said respecting the talents and studies of Meyerbeer is derived from the correspondence between C. M. von Weber, G. Weber, and Gansbacher.

(To be continued.)

FRANÇOIS JOSEPH FÉTIS.*

(Concluded from page 29.)

For the purpose of carrying out an undertaking which, at that time, had but a slight prospect of enlisting the sympathy of the public—for the purpose, namely, of establishing a musical periodical in Paris, Fétis associated himself with Castil-Blaze. Although the latter, we know not why, withdrew even before the publication was commenced, Fétis determined to go on with his plan, and the first number of *La Revue Musicale* appeared in February, 1827. Eight yearly volumes (to the end of 1835) were published, Fétis alone contributing all the matter, with the exception of a few articles, for the first five. As, in addition to editing the *Revue*, he wrote the musical *feuilleton* of the *Temps*, and, subsequently, that of the *National* likewise, we may easily fancy that such continuous literary activity must exhibit in its results traces of haste and superficialness, and that it even could not fail to exercise an unfavourable influence on his usual practice of penetrating to the bottom of things. Luckily, so solid a foundation had been laid, and so rich a store of knowledge garnered up in his head, by the earnest nature of his previous studies, that he could scatter about his treasures like a prodigal and still remain opulent. His *Revue*, in spite of many deficiencies and errors—of which no one is better aware than himself—has the merit of having again accustomed the French public to the perusal of musical æsthetic papers, since, after the epoch of the dispute concerning Gluck, all interest in the criticism and philosophy of music had nearly died away altogether in Paris. The *Revue* once more happily called it into existence, and the volumes of this work still possess a considerable historical importance, because they faithfully mirror the spirit of musical affairs in Paris during the eight years above mentioned.

We cannot help being still more astonished at M. Fétis's enormous activity, when we are informed that, during this same period, he conceived the idea of the "Historical Concerts," which he carried out in the years 1832 and 1833, besides giving lectures, gratuitously, in the summer of 1832, on Music, to a select audience of artists and amateurs. These concerts were attractive on many accounts, although the execution of the music of the older masters could only be very incomplete, as everything of the kind is attended with immense difficulty in Paris, and *retrospective music* was not then, as it is at the present day, a fashionable subject, and a proof of *bon ton* among the *dilettanti* there. Fétis again gave a series of historical concerts two years ago in Brussels, and also a single concert a year ago in Paris (14th April, 1854).

The wide reputation Fétis had achieved naturally found an echo in his native land, and attracted the attention of the Belgian Government. The direction of the Conservatory of Brussels was offered him, and, at the same time, he was appointed *maître-de-chapelle* to King Leopold I., by that sovereign himself. In the month of May, 1833, he entered upon his new office, where he found an honourable and extended field of action, which he has filled with undiminished activity up to the present moment.

In this situation, the duties of which he will soon have discharged for a period of twenty-four years, Fétis has worked admirably, not only for the musical school at Brussels, but for musical interests in all Belgium, and rendered undeniable services to art in the country of his birth.

Besides managing the institution generally, he undertook to give instruction in the theory of composition, on the organ and in sacred music; he directed the practice of choral singing and orchestral playing, and superintended the rehearsals and concerts of the Conservatory. The whole of that admirable institution must be regarded as his creation.

While fulfilling most strictly his official duties, his industrious mind, from its habit of restless activity, still found leisure for him to work, as he had hitherto done, as a composer, theorist, historical writer, and critic. Several didactic productions were the immediate results of his appointment; such, for instance,

* From the *Niederrheinische Musik-Zeitung*.

are the *Manuel des Principes de Musique*, 1833; *Traité du Chant en Chœur*, 1837; *Manuel des jeunes Compositeurs et des Directeurs d'Orchestre*, 1837; *Méthodes des Méthodes de Piano*, 1838; *Méthodes Élémentaire de Plein-Chant*, 1843, etc.

Among his compositions of this period we must especially mention:—*Six easy Masses composed for the Organ and Choir*, Paris, 1839; *Vêpres et Saluts de Dimanche*, etc., 1843; *Requiem à quatre Voix, Chœur, Orgue et Instruments à Vent, Basse et Violoncelle*, Paris, 1852; *Te Deum sur le Plein-Chant*, with accompaniment of brass instruments, for the 25th anniversary of the Coronation of Leopold I., Paris, 1856; *Cantata for a Chorus of male voices, with brass instruments*, composed for the same solemnity; *Concert-Overture in A*, published at Brunswick by Meyer (Litolf).

The best fruits of his literary labours are to be found in what he has written in the *Biographie Universelle des Musiciens* and in the notices of the *Revue et Gazette Musicale de Paris*, to which he has remained a contributor up to the present day. The first work, as we have already mentioned, was concluded in the year 1844, and comprises eight large octavo volumes. A new edition has now (1856) been published, upon which the author has not failed to bestow the most unremitting labour, so that this *Lexicon of Musicians* has, in many respects, become a new work, and, in its present form, justifies, in a far higher degree than ever, the consideration it previously enjoyed. Space has been gained for the extraordinary increase of musicians' names, partly by Fétis having omitted the *Résumé philosophique de l'Histoire de la Musique*, which formed the introduction to the first edition. The views and historical statements developed in it, met, as is well known, especially in Germany, with all kinds of opposition, particularly in the various musical writings of Kiesewetter. Fétis now tells us, in the preface of the new edition, that "It is impossible to reprint the *Résumé* without disposing of these objections and contradictions. This is, however, impracticable, on account of the shortness and form of the entire treatise, which he has, therefore, preferred suppressing for the present, reserving the task of carrying out the ideas and assertions he has therein enunciated, together with a justification of them by proofs, for his larger work, a *General History of Music*, which will shortly be published." He has certainly been working at this *History of Music* for more than ten years; indeed, we might almost say that all the studies of his life would lead him, nearly as a matter of necessity, to undertake such a work, as their principal result. Its appearance must, therefore, interest all musicians in the highest degree; for our part, we only hope the author may not remain too long upon the unfruitful soil of the old World, from which music has only little to gain, but that he will commence his *History of Music* at the point where the Christian world first rendered possible what we, now-a-days, understand by music.

But to return to the *Biographie Universelle*. An opinion has been confidently expressed that it is impossible for one man to treat thoroughly so comprehensive a work, of the lexicon class, such as this is. It strikes us that the nature of the work has been taken too little into account in this opinion. If it is encyclopædial in its nature, the opinion may, perhaps, be correct. But a biographical lexicon of musicians has one definite object, which is:—firstly, as correct an enunciation as possible of all that relates to history and fact; and, secondly, the æsthetical and critical consideration of what has been done for art by each musician. With regard to the first point, a number of persons are as subject to omissions, oversights, and errors, as one person; nay, all these defects would, perhaps, be more likely to creep into a work written by a number of persons, because the editor is obliged to take upon trust the papers of his various contributors, or, at any rate, cannot and will not exercise so conscientious a control over them as over all that he writes himself. When, too, the contributors sign their articles, he is released, by their signature, from personal responsibility. With regard to the second point, moreover, it is evident that the unity of judgment, or rather of the principles on which it rests, is one of the first requisites in a work on art and its history, and that nothing is more repugnant to us than to find in an Art-

Lexicon contributor A raising to the skies a composer of a certain school, while contributor B condemns the same composer's predecessor or successor to the regions of the damned. *Exempla sunt odiosa*. In Fétis's work, we always know, at least, what we have to expect; we know that it is the opinion and judgment of one and the same musical critic which run through all the articles, and, consequently, we have sufficient opportunities of testing this judgment, and of determining its peculiarities, so that every one is enabled to draw his own conclusions. More we cannot ask. How far the articles of Fétis deserve acceptance, we will endeavour to show in a series of subsequent articles. But whoever was already acquainted with his enormous application and stupendous industry, or has even only been made acquainted with them by this short sketch of his life and labours, will certainly place the greatest confidence in the author as far as the historical part, properly speaking, of the work is concerned.

The various, and frequently long journeys, too, which Fétis has made during the last twenty years, through Germany, Italy, England, and France, have, above all things, been turned to account by him, in correcting and completing the historical articles of his work. In his researches he has everywhere met with assistance and information, and been directed to valuable sources, enabling him to correct the inaccuracies and errors of the first edition, many of the articles in which have been completely re-modelled and re-written. Among the musical scholars and the librarians, to whom he feels under the greatest obligation, he names, more especially, Dehn, in Berlin, "whose inexhaustible readiness to oblige was a real treasure to him;" Gaspari, in Bologna; Danjou, from his acquaintance with the manuscripts in the libraries of Florence, Rome, and other Italian cities; Gachard and Léon de Burbure, in Brussels, with special relation to the school of the Netherlands, and the Archives in Belgium; De Bauchene, secretary of the Conservatory in Paris, etc.

In addition to some smaller papers, such, for instance, as those on Paganini, on Stradivarius, on the musical instruments in the Grand Exhibition in Paris, etc., which Fétis has published within the last few years, the majority of his articles in the *Paris Revue et Gazette Musicale* are, also, very well worth attention. We would particularly mention his reflections on the extension of the limits of the domain of rhythm in music, which appeared almost simultaneously with Ferdinand Hiller's *Rhythmische Studien für das Piano-forte*; his papers, too, on Richard Wagner and his system, are, if not inexhaustibly convincing, very interesting productions, looked at from a French point of view, and, in many cases, hit the right nail on the head most forcibly.

Fétis says, in the preface to the new edition of the *Biographie Universelle*, that Art no longer progresses, but that the knowledge of it does. This would almost be a suitable inscription to place under his portrait, for, however honourable his works as a composer may be, since he everywhere displays a noble striving after style and a tendency for what is earnest and of sterling worth, he stands as a man possessing a knowledge of the Art of Music on a far higher level, and has here achieved a reputation which future ages will not dispute.

L. B.

OXFORD.—(From a Correspondent).—A concert of a peculiarly interesting character took place in the Town-Hall, on the 26th of December last. The performers consisted entirely of *employés* connected with the University Press—Pickard Hall, Esq., junior partner in the firm, officiating as conductor. The programme comprised a choice selection of band pieces, choruses, glees, madrigals, &c., the principal vocalists, on this occasion, being Messrs. J. Badcock and T. Aldridge; the principal instrumentalists, Messrs. F. Johnson and P. James. The songs, "Dame Margery," by Mr. J. Badcock, and "Our own British Oak," and "Lilly Baker," by Mr. T. Aldridge, were all encored, as was also the solo, "Questa o quella," on the corneoan, by Mr. F. Johnson. Of the band pieces, the overture to *Tancredi*, and a quick step, introducing "Minnie," was particularly well-executed, the latter being redemanded. Pearsall's spirited madrigal, "O, who will o'er the downs," by the singing classes, was well

sung, and enthusiastically encored. The concert was gratuitous, and reflected the greatest credit upon vocalists and instrumentalists—the "Press" hands and "Press" employers. There were upwards of 1,000 persons present, including the Vice-Chancellor, the Mayor, Dr. Corfe, &c., &c., and we think we may aver, without exaggeration, that, as a free concert, given by working men, engaged at one particular establishment, it is probably without a parallel in the year's history.

PRESENTATION OF A PIANOFORTE.—We were invited, the other day, to hear a pianoforte, about to be presented to Mr. J. G. Walton, as a testimonial for his indefatigable zeal as choir-master of the parish church, Bradford. Mr. Walton has long laboured gratuitously, and has brought the choir of the parish church to a much higher state of efficiency than was formerly the case. The idea of presenting him with a pianoforte originated with the choir, who have contributed freely, and through the exertions of Mr. C. Woodcock and Mr. Blamires, a handsome sum was raised. This has been expended on a beautiful 7-octave rosewood cottage pianoforte, by Kirkman and Sons, which has been fitted up by that eminent firm in a very chaste manner. The tone and touch are delightful, and the instrument reflects the highest credit on the maker. It remains on view for a few days at Mr. Jackson's pianoforte rooms, Kirkgate, of whom the instrument has been purchased.

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering for the last three months from a severe mental disease, which has disabled him from pursuing his professional avocations.

Donations.	£	s.	d.		£	s.	d.		
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THEATRE ROYAL, DRURY LANE.—On Monday, January 19th, and during the week, the new Fantomime, SEE SAW, MARGERY DAW, supported by Auriol, Boleno, Flexmore, Mdles. Osmond, and R-sina Wright, with other entertainments. Commence at 7. A Morning Performance on Wednesday, commencing at 2.

THEATRE ROYAL, HAYMARKET.—Monday, January 19th, and during the week, the Fantomime of THE BABES IN THE WOOD, preceded by a play, in which Mr. Murdoch (who is re-engaged) will appear. Commence at 7. A Morning Performance of the Fantomime will take place on Thursday, commencing at 2.

LYCEUM THEATRE ROYAL.—Lessee, MR. CHARLES DILLON.—On Monday, January 19th, and during the week, the highly successful and gorgeous Burlesque and Fantomime of CONRAD AND MEDORA; OR, HARLEQUIN CORSAIR AND THE LITTLE FAIRY AT THE BOTTOM OF THE SEA: Miss Woolgar, Mrs. C. Dillon, Mr. J. L. Toole, etc.; preceded by a play, in which Mr. Dillon will appear. Commence at 7. Morning Performance on Saturday at 2.

THEATRE ROYAL, ADELPHI.—Monday, January 19th, and during the week, the new and original Farce, in one act, entitled, A NIGHT AT NOTTING HILL. Principal Characters by Mr. Wright, Mr. Paul Bedford, Mrs. Chatterley, and Miss Mary Keeley. To conclude with the Burlesque Fantomime, MOTHER SHIPTON. HER WAGER; OR HARLEQUIN KNIGHT OF LOVE AND THE MAGIC WHISTLE. Commence at 7.

ROYAL PRINCESS'S THEATRE.—Monday, Jan. 19th, and during the week, the new grand Christmas Fantomime, called ALADDIN AND THE WONDERFUL LAMP; OR, HARLEQUIN AND THE GENIE OF THE RING. Preceded by a Play. Commence at 7.

THEATRE ROYAL, SADLER'S WELLS.—Monday, January 19th, and during the week, the New Fantomime, THE FISHERMAN AND THE GENIE, preceded by a Shakspearian Play, in which Mr. Phelps will appear. Commence at 7.

ROYAL OLYMPIC THEATRE.—Monday, January 19th, and during the week, Planché's new fairy extravaganza, called YOUNG AND HANDSOME. Principal characters, Messrs. Robson, Rogers, Leslie; Misses Swanborough, Thirlwall, St. Casse. With other entertainments. To conclude with CRINOLINE. Commence at half-past 7.

MISS ARABELLA GODDARD has the honour to announce that she will give THREE SOIREEES MUSICALES at her residence, 47, Welbeck-street, Cavendish-square, on Tuesday, February 10th, 1857, Tuesday, February 24th, Tuesday, March 10th. To commence at Half-past Eight o'clock. Subscription Tickets for the three Soirees, One Guinea; Single Ticket, Half-a-Guinea. To be had only of Miss Arabella Goddard, 47, Welbeck-street, Cavendish-square. Further particulars will be duly announced.

TO CORRESPONDENTS.

"AN OLD MEMBER," and "A MARRIED MEMBER OF THE ROYAL SOCIETY OF MUSICIANS," are reminded that their letters, being anonymous, lose all title to consideration. The importance of the rule to which journals of respectability unanimously adhere with regard to anonymous letters becomes doubly apparent when grave matters—such as the acts of public institutions, or the characters of individuals—are in question. At the same time we have no desire to avoid a fair examination of the subject under discussion; and we hope to be able to accomplish our own share of it in a more moderate and gentlemanly tone than that adopted by "An Old Member," whose age, we presume, must be accepted as an excuse for his irritability.

A LADY'S AGE.—The exact age of the prima donna alluded to by our correspondent (whose letter we have mislaid, and whose signature and address we have forgotten), we are unable to state; but a conviction founded upon certain incontrovertible data, would lead us to suggest 31, as at least very near the mark.

THE VOLUME FOR 1856.

Containing the Life of Beethoven by Lenz, Memoir of Balfe, Review of Costa's Eli, Wagner's Opera and Drama, &c., &c., is now ready. Bound in cloth, price 20s.

A few sets of Volumes for 1854-55-56 are offered at 40s.

THE MUSICAL WORLD.

LONDON, SATURDAY, JANUARY 17TH, 1857.

In a short but (as usual) able and well-written article on a late performance by the members of the Sacred Harmonic Society, at Exeter Hall, *The Daily News* makes the following strictures upon certain statements and allusions contained in the analytic programme of Mr. Macfarren:—

"The Sacred Harmonic Society have lately made a great improvement in their libretti, each of which now contains an analysis of the work, written by Mr. G. A. Macfarren, who, himself a distinguished musician, is well qualified for such a task. In his comments on the various movements of the *Lobgesang* and the *Requiem* there is much interesting matter. His remarks are generally acute, and his criticisms just and delicate, but tinged now and then with 'fine writing,' and a Germanised phraseology. In speaking of the *Lobgesang*, Mr. Macfarren says that Mendelssohn, having made some alterations in that work after its production at Birmingham in 1840, was 'greatly irritated' by its being performed the following season by the Philharmonic Society without those alterations. We happen to know something of the relations between Mendelssohn and the Philharmonic Society, and never heard of any such irritation, which, under the circumstances, would have been quite unreasonable and inconsistent with Mendelssohn's character. We regret to observe, too, in the remarks on the *Requiem*, some harsh and injurious reflections on the character of Mozart's widow, who is accused of mercenary conduct after his death, and heartless disregard of his memory. It would require stronger evidence than has yet been brought forward to fasten such a stigma on the name of a most amiable woman, the excellent and exemplary wife of one who, with all his good qualities, was anything but an exemplary husband."

The "fine writing" and "Germanised phraseology" we shall not undertake to defend. They may or may not exist in Mr. Macfarren's analyses, which we confess to have read with so absorbing an interest that faults of style may have

escaped us altogether. The other charges, however, we are prepared to refute—the first of them at all events.

The performance of the *Lobgesang* at one of the concerts of the Philharmonic Society (in 1843, we think, but can verify on reference) without the alterations and additions made by the composer after its first introduction at the Birmingham Festival, and in the face of his earnest protest, is a fact that the gentlemen who then formed the directorate, the majority of whom still survive, will hardly deny. We remember the performance perfectly well, since we were present on the occasion. That this should “greatly irritate” a sensitive man like Mendelssohn was nothing more than natural; and that it *did* irritate him we can testify, since we heard him express himself to that effect in the strongest possible terms—in the year 1844, when he resided in the house of Mr. —, at Denmark Hill. That the critic of the *Daily News* was unaware of this we are convinced, or he would not have contradicted Mr. Macfarren. But the authority for contradicting Mr. Macfarren in so summary a manner can only have been derived from certain directors of the Philharmonic Society, who (being directors) must have countenanced the discourteous contempt for his known objections to the performance of the *Lobgesang* in its imperfect state, which so deeply offended Mendelssohn. Mr. Macfarren's statement is made on better grounds, since it was to him that Mendelssohn described the circumstance, and the annoyance derived from it.

Further, we can recall other complaints which the great musician preferred against the Philharmonic directors. Of these we shall signalise two, as the most interesting. Mendelssohn, it is well-known, instrumented the overture called *Melusina* twice; and it is scarcely necessary to say he preferred the second score to the first. This was familiar to every member, as well as to every director of the Philharmonic Society, at the time; and it was equally patent to directors and to members that the revised score could be obtained for the asking. Notwithstanding these facts, and the known wishes of the composer, the Philharmonic Society performed the overture of *Melusina* from the old parts; and this, too, “greatly irritated” Mendelssohn, at which no person of sense can be at all surprised. The other proceeding on the part of the Philharmonic Society, which “greatly irritated” the composer of *St. Paul* and *Elijah* (and for which, like the *Melusina* incident, we have his own authority) was, if possible, still more foolish and discreditable. Who, at the present time, is not intimately acquainted with that fresh and beautiful symphony in A major,* originally composed for the Philharmonic Society, but which successive directorates were so tardy to appreciate? Who does not admit it to be a masterpiece? That the composer may have contemplated in his own mind certain changes, additions—no matter what—in parts of it, and may have owned as much to his friends, as a reason for its publication being deferred, is not merely possible but probable; for every one is aware how extremely careful and punctilious he always used to be in the final consideration of his largest as of his smallest works, before committing them to the hands of the engraver. But, on the other hand, those who were personally known to Mendelssohn were quite aware of the esteem he himself entertained for the symphony in question, which he knew to be one of his happiest inspirations. What, however, even ignoring this, could have put such an idea into the heads of the Philhar-

monic directors as to cause their secretary (Mr. W. Watts,) to address to Mendelssohn such a communication as Mendelssohn received, and indignantly complained of to his friends, is puzzling to guess. The letter was to the purport, that the Philharmonic Society was desirous of giving the Symphony in A at one of their concerts during the season then forthcoming; and that if Mendelssohn would re-write the last movement, or compose a new one, such a consummation could be realised! “Greatly irritated” he was, not once, but thrice, on account of the Philharmonic directors—and that before the *Daily News* existed, and before Mr. W. Watts had seceded from the secretaryship.

About Mozart and his wife we think it scarcely necessary to say much, ample biographies of this most gifted of musicians being easily attainable for consultation, as well as accounts of the production and the temporary fate of his last great work—the *Requiem*. We are strangely in error if M. Oulibicheff, M. Jahn, or even M. Nissen, is found on the side of the *Daily News* with reference to Mozart being an indifferent husband, whatever gallantry may have forbidden the two first-named gentlemen to state in respect to Madame Constance, who, having once borne the name of Mozart, could so soon make up her mind to change it for another. All contemporary evidence unites in showing (if we had not so many tender and beautiful letters of Mozart himself to prove it), that the composer of *Don Giovanni* was passionately devoted to his wife, and that in nothing was his amiable and loving nature more strongly demonstrated.

MR. DICKENS'S private theatricals came to a close on Wednesday last, the evenings of performance having been four in number. A blank is left in London life by the cessation of these very delightful entertainments. For how many weeks previously were the coming festivities at Tavistock House the theme for gossip among all the literary cliques of the metropolis; how many were the conjectures as to whether the approaching *Frozen Deep* would equal the famous *Lighthouse*, and whether Mr. Dickens would have a character as efficient as that which he made immortal about two years ago! All the questionings are now answered: need for conjecture no longer exists. There is something melancholy when the future is connected with the past. The “pleasures of memory”—no offence to the *manes* of the late Mr. Rogers—can never look so bright as the “pleasures of hope,” even though—as is the case of the Tavistock theatricals—the delights that the memory looks back upon far exceed all that hope could have anticipated.

It was in the spring of 1855 that the private performances at Mr. Dickens's house first became all important in the eyes of intellectual London. Prior to that period there had, we believe, been much amateur acting at the same hospitable mansion, and the histrionic talent of Mr. Dickens had already been made generally known by his public performances, with Mr. John Forster, Mr. Mark Lemon, and others, for the benefit of the so-called “Guild,” and other charitable objects. The company, in which these gentlemen were conspicuous, enjoyed for many years a fame never before attained by an unprofessional troupe;* they were known all over the country as “the amateurs” *par excellence*; and the Queen was at the head of their patrons, when they enacted Sir E. B. Lytton's comedy at the princely residence of the Duke of Devonshire. Since that time, Royalty has been equally condescending in the case of the “Amateur Pantomime.”

* Which the publishers, at home and abroad, in spite of history, will persist in calling No. 4.

* If we except the famous private theatricals at Kilkenny.

The "Tavistock theatricals" may be regarded as legitimately descended from those public performances which excited admiration in every part of the country. Mr. Charles Dickens is still the chief of the company; Mr. Mark Lemon and Mr. Augustus Egg are still among the principal personages. Even Mr. John Forster, who took no part in the doings of 1855, has been audible, if not visible, this season; so that our reminiscences become more lively than ever.

Let us not convey the erroneous impression that the private theatricals at Tavistock House are a sort of fragment of something formerly existing on a larger scale. There is nothing fragmentary about them; their exquisite completeness is their essential characteristic. The company is small, but this very circumstance has happily suggested the notion of constructing a drama, proportioned to the limited number of the actors and the greatness of their talent. Mr. Wilkie Collins has exactly taken the measure of his histrionic colleagues; and before the curtain rises, the audience may feel confident that Mr. Dickens will display all his creative power; that Mr. Mark Lemon will produce a most genial representation of quiet nature; and, let us add, that the ladies will give a charming reality to the pathetic enunciations of feminine grief. An anecdote of "deep dramatic interest," told with exquisite truth by every lady concerned with it—histrionically and pictorially—contributes the chief entertainment of the evening, and this, in itself, is a dramatic novelty.

We trust that the "Tavistock theatricals" will take a permanent position in the cycle of London entertainments. The sojourn of Mr. Dickens's family at Paris during the winter of 1855-6 prevented the brilliant success of the preceding spring from being immediately taken up; but, now we have had a second season, let us believe that a long series is fairly instituted.

MISS ARABELLA GODDARD has announced three *soirées musicales* at her residence—for Tuesdays the 10th and 24th of February, and 10th of March.

FERDINAND HILLER's "RYTHMISCHE STUDIEN" have been now adopted as part of the course of instruction at the Conservatory of Bologna in Italy, as was previously the case at the Conservatory at Paris. As is well known, they appeared some years ago at Paris, and, apart from their practical object (that of exercises to guide the student in every form of rhythm), are distinguished for that genuine romantic feeling, whose melodic and harmonic flow, as if proceeding from free extemporisation, conceals the strictness of the form. We especially recommend the Second Part to all teachers of the piano, for they, unfortunately, are very often to blame for the fact that only a heap of rubbish is to be found on the pianos of *dilettante*.—*Niederrheinische Musik Zeitung*.

GREENWICH.—Mr. Henry Morley's annual evening concert took place at the Lecture Hall on Thursday, the 8th instant. The artists were Madame Clara Novello, Mrs. Locket, Mr. J. L. Hatton, Mr. Thomas, Mr. Sims Reeves, Miss Arabella Goddard, and Herr Molique. Such an array of talent could not fail to prove highly attractive, and a crowded audience was the consequence. Madame Clara Novello sang "Com' è bello" from *Lucrezia Borgia*, and Macfarren's song, "The captive of Agincourt." The vocal gem of the evening was the duet "Amor possente nome," by Madame Novello and Mr. Sims Reeves, which was rapturously encored; Mr. Reeves also sang the cavatina from *Lilias Muller*, "Quando le sere," and Mr. Hatton's "Under the greenwood tree," from the cantata *Robin Hood*, in his most admirable manner, and Hatton's song was re-demanded. Miss Arabella Goddard introduced Liszt's *Illustrations du Prophète*, and Mendelssohn's *Andante* and *Rondo Capriccioso*,

and both astonished and delighted her hearers by her exquisite performance. The first piece was unanimously and enthusiastically encored. Altogether the concert was a first-rate one for Greenwich, and afforded undeniable satisfaction to all who attended.

SACRED HARMONIC SOCIETY.—Great Händel Festival, 1857.—A notice has been issued that the examination of the numerous offers of assistance for the orchestra at the Great Händel Festival, at the Crystal Palace, in May next, having commenced, no promise can be given that applications received after the present week will receive consideration, unless under very special circumstances. The next performance of the Society, at Exeter Hall (after the repetition of the *Lobgesang* and *Requiem*, on Monday), is to be Mendelssohn's *Athalie*, and (bravo!) Rossini's *Stabat Mater*.

SALISBURY.—Mr. J. E. Richardson's two concerts came off at the Assembly Rooms on Wednesday week. The morning concert was devoted to Haydn's *Creation*; the evening concert to a selection from the modern composers. The principal vocalists were Mrs. Newton Frodsham, Mr. Locket, and Mr. Weiss, and the choruses, nearly seventy in number, was selected from the Italian Opera, the Sacred Harmonic Society, the Cathedral Choir of Salisbury, and the Sarum Choral Society. Mr. Richardson officiated as conductor, and Mr. H. Blagrove as leader. Both band and chorus acquitted themselves in a most praiseworthy manner in the oratorio. Mrs. Newton Frodsham sang "The marvellous works," "With verdure clad," "Most beautiful appear," and "On mighty pens," extremely well. Mr. Locket gave great effect to "Now vanish before the holy beams," "In native worth," and "In rosy mantle," and Mr. Weiss a most vigorous reading of "Rolling in foaming billows." He was also most successful in "Ye winged tribes," and "Straight opening her fertile womb." The evening concert opened with Mozart's symphony, well played by the orchestra. As a novelty we may mention the violoncello performance of Mr. Walter Pettit, from the London concerts, which was received with enthusiasm, and encored.

BIRMINGHAM.—On Tuesday evening a concert was given in the Music Hall by Messrs. Cooke and W. H. Poole. Owing to the counter attractions at the Town Hall the attendance was very meagre, and a great loss must have been sustained by the concert-givers. Madame Rudersdorff sang the aria from *La Traviata*, "Ah fors'è lui," Knight's ballad, "She wore a wreath of roses," and the scena from *Robert le Diable*, "Robert, toi que j'aime," as well as taking part in several concerted pieces. She was encored in the English ballad and the air from *Robert*, both of which she rendered with great expression and musical energy. Madame Amadei sang the first part of the grand scena from *Tancredi* with great vigour, but the "Di tanti palpiti," wanted simplicity, nevertheless it was encored. Mr. Allan Irving was encored in Verdi's "Il balen," from *Il Trovatore*. Mr. Charles Braham, who acted as a substitute for Mr. Swift, sang "The Death of Nelson," which was loudly re-demanded. Mr. C. J. Duchmein played two solos on the pianoforte.

YORK.—On Thursday evening the 8th inst. M. Jullien gave his annual voucher ball, in the Great Assembly Room. The company comprised the *élite* of broad Yorkshire, and they attended the splendid entertainment in goodly numbers. The ball-room was elaborately and tastefully decorated, the music was faultlessly executed by M. Jullien's talented *corps* of artistes, and the dance was maintained to a protracted hour, the company remaining until early next morning. Refreshments in abundance were served to the company throughout the night, and the entertainment passed off with *éclat*. Last (Friday) evening, M. Jullien gave one of his attractive concerts in the spacious festival hall, the attendance being numerous. The principal vocalists were Madame Gassier and Herr Fornes, who displayed their vocal abilities to advantage, and delighted the audience. The band as usual left nothing to be desired, the instrumentation being perfect in all its parts. After the concert a ball succeeded in the Assembly Room, the entertainment being under the management of Mr. Witty, the steward of the De Grey Rooms.—(*Leeds Intelligencer*.)

SACRED HARMONIC SOCIETY.

PURSUANT to the custom observed by the Sacred Harmonic Society since the two works were performed together in Exeter Hall, on Wednesday, the 9th of February, 1853, Mendelssohn's *Hymn of Praise* (*Lobgesang*) and Mozart's *Requiem* were given on Friday evening in last week, and as usual attracted an immense audience. The difficulties involved in the execution of these two masterpieces are now almost entirely conquered, the last performance being by far the most admirable hitherto achieved.

Mendelssohn's *Hymn of Praise* has been more than once described at length in the columns of this journal. Nevertheless, we have elsewhere transcribed the preface to Mr. Macfarren's masterly analysis, which cannot fail to prove interesting to the general reader. The *Lobgesang* was composed for a festival in honor of Guttenberg, the inventor of printing, and was first executed at Leipsic in June, 1840. In September of the same year it was produced at the Birmingham Festival, under the direction of the author. Since then it has gradually made its way with the public, principally through the medium of the Sacred Harmonic Society, the performances at the Philharmonic Society having never been very satisfactory. The execution on Friday week, under Mr. Costa's direction, was, as we have hinted, the best ever heard in this country. The chorus, with whom on several former occasions we found so much to censure, were in most instances worthy of high praise, and at times irreproachable. The band was superb throughout—not only in the three orchestral movements, and more particularly in the *allegretto agitato*, in G minor, with which the *Chorale* of Luther is so ingeniously blended, but in the accompaniments, so elaborate and splendid, to all choral movements. The chorus, "The night is departing," which has never been surpassed in grandeur, the *Chorale*, "Let all men praise the Lord," especially the second verse, sung in unison to orchestral accompaniments, and the *finale*, which contains a masterly fugue on the words, "Sing ye the Lord," were executed with a power and volume of tone to which the immense resources of the Sacred Harmonic Society alone are equal. In fine, the execution of Friday night not only reflected the greatest credit on all the members of the Society, but will be the means of advancing another step in public estimation one of the greatest works of Mendelssohn.

Of the *Requiem* of Mozart even less may be said than of the *Hymn of Praise*, since it is familiar alike to musicians and to amateurs of the highest class of sacred music. To describe it would be superfluous; to criticise it absurd. All that can possibly be said for and against it has been said a thousand times; and it is still, and is ever likely to be, acknowledged as one of the greatest achievements of one of the greatest masters. The last work of its composer, it is worthy of all that preceded it; and had anything been wanted to stamp Mozart's genius as immortal, the *Requiem* would have accomplished it. Religious differences, which ought surely to have nothing to do with art, have militated against the general popularisation of the *Requiem* in England. With as much reason might Correggio's "Ecce Homo," Leonardo da Vinci's "Holy Family," or one of Raphael's Madonnas, be excluded from the National Gallery, or any other public collection in a Protestant country, as the *Requiem* of Mozart be banished from the concert-room, simply on account of its being a musical setting of certain parts of the Roman Catholic office for the dead. Because we are transfixed with admiration before one of the inspired Italian's delineations of the Virgin, we are not necessarily subjects of the Pope, nor adherents of Cardinal Wiseman; the most zealous Puritan, indeed, in these days, would never suggest such an inconsequent conclusion. Why, then, should the enjoyment of Mozart's sublime music to the *Requiem* be interdicted on similar pretences? Art has nothing to do with difference of creeds, and happily the march of civilisation has gradually unrooted many unmeaning prejudices—and this among the rest. The Sacred Harmonic Society are now no longer obliged to announce the *Mount of Olives* as *Engedi*; they have performed fragments of Mendelssohn's *Christus* and the *Requiem* of Mozart under their original titles; and further still, when executing the masses of

Haydn, Beethoven, Mozart, or Cherubini, they are not compelled to resort to the subterfuge of designating them "Services." The strange story connected with the composition of the *Requiem*, the claims of Süßmayer to that part of it which counts from the "Sanctus," now so triumphantly refuted, and a hundred other matters concerning Mozart's last effort, are too trite to be repeated. Like the *Lobgesang*, its performance was admirable from first to last, and the members of the Sacred Harmonic Society, with Mr. Costa at their head, earned for themselves and obtained one of their most triumphant successes.

The principal soloists in the *Hymn of Praise* were Madame Clara Novello, Mrs. Lockey, and Mr. Sims Reeves. We need hardly say, that with such singers, Mendelssohn's music had every justice done to it. In the short solo preceding the magnificent chorus, "Night is departing," Madame Clara Novello's clear ringing soprano told with immense effect; and nothing could be more perfect than the singing of that lady and Mrs. Lockey in the melodious duet, "I waited for the Lord." Mr. Sims Reeves sang as splendidly as ever we remember to have heard him; and in the graphic recitative, "We called thro' the darkness, Watchman, will the night soon pass?" his reading was in the highest degree forcible and impressive. In such music as this, the great English tenor distinguishes himself invariably. The same singers with Mr. Thomas were the soloists in the *Requiem*. A word must serve to chronicle the great satisfaction derived from their performance, almost in every instance unexceptionable. In consequence of its success, the combined performance is to be repeated on Monday.

ANNUAL MEETING OF THE LIVERPOOL PHILHARMONIC SOCIETY.

(From our own Correspondent.)

TO-DAY (Thursday), the annual meeting of the members of the Liverpool Philharmonic Society was held in the Cotton Sales Room, Mr. Meade King in the chair, when the report and statement of accounts, of which the following is an abstract, was read and adopted:—

REPORT.

The meeting was brief and quiet; the principal subjects discussed being the advisability of introducing music of a more popular character into the programmes of the miscellaneous concerts, and of giving critical descriptions of symphonies and other works of a classical character. The subscription concerts next year are to be ten. The two Lind concerts left a profit of £1,700.

MANCHESTER.—The Classical Chamber Concert of Thursday night, the 8th instant, opened with Schubert's trio in B flat. It would be superfluous to attempt to describe the execution of this work. Herr Ernst gave thrilling and wondrous expression to the violin passages, and the brilliant playing of his colleagues produced enthusiasm. The trio was well received. Beethoven's sonata in F, for pianoforte and violin, was a splendid performance, the two eminent executants fairly surpassing themselves. The feature of the concert was Mendelssohn's trio in D minor, now so familiar to the subscribers. This beautiful work was never performed with greater effect. The genius of Mendelssohn, so universal in its attributes, was never more apparent than in this trio, which is a delightful epitome of his style. New beauties manifest themselves on every occasion of its performance, and in common with the numerous friends of M. Hallé, we are grateful to him for a further opportunity of enjoying it. Herr Ernst's solo, eloquent and passionate, was played with all that profound expression for which the great violinist is so famous. M. Hallé gave M. Heller's "Dans les Bois;" and, faithful to Chopin, charmed his audience by the *Berceuse* in D flat, which contrasted with the brilliant study in G flat, that succeeded, and concluded the concert.

M. Jullien gave his Beethoven Night at the Free-Trade Hall on Saturday evening, the 10th instant. The programme comprised the *Leonora* overture, the *allegretto* and storm from the Pastoral Symphony, the whole of the symphony in A, and

Rocco's song in praise of gold, from *Fidelio*, by Herr Formes. The instrumental pieces were performed in a style which only a band like that which Jullien now commands could hope to emulate, while all who have had the good fortune to witness the impersonation of Rocco, by Herr Formes, on the lyric stage, know the forcible manner in which he sings the song named. We need hardly say it was encored. The overture and the movements from the Pastoral Symphony are tolerably familiar to concert goers, but fewer opportunities are afforded the public of hearing the great symphony in A, which was, therefore, comparatively a novelty. It was listened to by the audience with that profound attention which Beethoven's works invariably command. Madame Gassier gave "Una voce" with that easy and refined brilliancy for which she is so justly celebrated. The encore was decided. The remaining parts do not call for any remarks.—(From a Correspondent.)

CHAT FROM PARIS.

(From the *Indépendance Belge*.)

THE Birmese Ambassadors, now at Paris, seem rather astonished at the customs of the most witty people on the face of the earth. If they write their travelling impressions, in the style of the *Lettres Persanes*, it is not unlikely they will hold us up to the derision of trans-Gangesian India. Seven of them visited the Opera on Monday, in two boxes on the second tier, and witnessed a performance of *Le Prophète*. The rattling in the throats of the male singers, the screaming of the lady vocalists, and the tempest raised by the orchestra, made a profound impression on their sensible hearts, and they manifested an inclination to throw themselves at the feet of the Emperor, for the purpose of obtaining the grace of M. Roger. M. Feuillet de Conches, who was with them during this ordeal, explained that what they took for a kind of torture was simply a fashion, and that, for the last five-and-twenty years, people have not amused themselves differently at Paris. At the ballet of the *Patineurs*, the Birmese appeared to understand somewhat more clearly in what the amusement consisted; but, with regard to the performance as a whole, the impression produced on them was that the Parisians amuse themselves like so many convicts condemned to the galleys for life.

It is true that the Birmese are no judges of music, but a man, who, I suppose, knows something about the matter, namely, Rossini, is entirely of their opinion. A few days since, the author of *Le Comte Ory*, happening to pass along the Boulevards, stopped before a bill promising a concert of fifteen hundred musicians. On seeing this, the *maestro*, with that Italian mimicry, so comic in its demonstration, began to groan, and indulge in small suppressed sighs, begging for pity and mercy from this terrible bill.

You are aware that Rossini is quite one of ourselves. He is no longer a stranger passing through Paris, but a Parisian who has returned to his home, only you must not talk to him about music: he will tell you "He has forgotten all that." Last summer, he met, at Wildbad, the Dowager Empress of Russia, who lavished on him all the most delicate touches of imperial coquetry. She had the audacity to ask him for a simple *brindisi*. Rossini replied that Germany was a beautiful country. One day, however, the Empress thought she had induced him to accompany on the piano a young lady of her suite, who is rather fond of singing. Rossini sat down, resignedly, to the instrument, struck two or three chords, and then, giving way to that nervous irritation that has detached him from the art to which he owes his immortality, said, as he rose from his chair, "You see, Madame, I know nothing about it—nothing—I have forgotten it all!"

A few weeks later I met him at Baden, where I witnessed a touching exhibition. A select audience was assembled at the Théâtre de la Conversation for the first performance of the French company. Rossini was in the house. The orchestra executed the overture to *Guillaume Tell*. At the very first bars, the Duchess of Cambridge, and the ladies about her, rose and turned in mute, but profoundly expressed, homage towards the

author of that immortal masterpiece. Ceding to an electric impulse, the entire assembly imitated this movement, and it was in this attitude, standing up, that they listened to the most wonderful melodies to which the human brain ever gave birth. I watched Rossini, who was leaning on his stick, with his eyes fixed on the ground. Not the slightest emotion flitted across his impassible physiognomy. He appeared to be resigned to his glory, as he would be to the consequences of some act of youthful indiscretion.

Guillaume Tell is, however, still the breach by which he is accessible. When the person talking to him is neither a frequenter of the green-room nor a speculator in *cafés-chantants*, Rossini will support being told that *Guillaume Tell* is "a fine thing." But the speaker must not dwell upon the subject, or rise to the lyric height of enthusiasm, for Rossini will immediately begin talking about macaroni, or something equally relevant.

Rossini resides in the Rue Basse du Rempart. Whenever a ray of sunshine lights up and warms our foggy sky, he is fond of going out on the Boulevard and walking two hours arm-in-arm with a friend. In the evening he receives a very limited number of intimate acquaintances—Carafa, the composer; Henri Blaze, who published a notice full of charming and delicate touches about the *maestro*; Vivier, the horn-player; Antoni Deschamps, the poet; and Madame D., a lady of fashion, and a distinguished amateur singer. The lamp, sobered down by a shade, only doubtfully illuminates the apartment, for the *maestro* cannot bear a strong light. His guests chat, while he walks up and down, to calm his nerves, which are in a constant state of irritation. Despite all that has been said, there is a piano in the room; it is, however, true that this piece of furniture makes but little noise and does but little work. It would be altogether useless to ask Rossini to go near it. This would be the very way to drive him from it, and, consequently, no one thinks of such a thing, but sometimes, when people least expect it, he suddenly places his fingers on the keys, and evokes some piece or other of celestial harmony, for instance, most frequently, the Septet from *Don Juan*. "All music is contained in that," said Rossini, one day; "the rest is useless." This decision is somewhat discouraging for young composers, but we may appeal against it, and it is lucky this admiration for Mozart did not prevent Rossini from writing *Il Barbiere*, *La Gazza*, *Otello*, *Le Comte Ory*, *Guillaume Tell*, and other useless works.

People long clung to the hope that Rossini's silence was simply a whim, but this illusion is no longer admissible. It seems pretty certain that no consideration could ever prevail on the *maestro* to face a public who appear to him perverted, not to say brutalised, by the systems of music. After his decease, an attempt will probably be made to collect some scattered leaves, and something called a posthumous opera of Rossini will be produced, but as long as he lives he will never authorise any such proceeding.

Rossini still suffers from that rather imaginary disease called a nervous affection—that is to say, that the illness is more especially in the brain, which is attacked by a thousand imaginary phantoms. Invalids of this class—who have something of the child about them—groan a great deal, eat very well, are always afraid of being shivered, by coming in contact with a piece of furniture, and pass their time in arranging their funerals, which fortunately are very distant, and which they see pass before them while living, like Charles V. But the peculiar feature of such a state is to deprive the patient of all interest in labour and glory. Rossini is in this state, and this is the reason why his muse is dumb.

Hannibal took only one oath. Rossini has taken two, which he religiously observes:

1. Never to put his foot in a lyric theatre;
2. Never to travel by railroad.

I am not disinclined to think that certain symphonies and the noise of a locomotive produce upon the nerves exactly the same effect.

At a recent sale of autographs, there were two letters of Corneille. One was a copy of verses, in which the author of the

Cid drew his own character. This document was sent up to 995 francs, by M. Alphonse de Rothschild, and knocked down for 1000 francs to an ex-Mayor of Paris.

The Opera still occupies the singers and dancers, until it shall itself be occupied by the bricklayers, which will be the case very shortly. It is intended to build, in the Rue Rossini, a pavilion and staircase leading to the Emperor's box. The winding ladder at present set up against the box makes the Empress giddy. With regard to the expense, no one need care about that, since, at the Opera, the Emperor is in his own house, and, as he pays for so many things, has certainly the right to treat himself to a staircase.

While on this subject, it may not be out of place to mention that, on the proposal of M. Alphonse Royer, the *Liste Civile* seems disposed to augment the salaries of the members of the orchestra, so as to bring them back to the amount fixed by the Civil List of Charles X., and from which M. Véron's management reduced them. We may, also, remark, by the way, that, taking everything into consideration, it is better to have to do with princes than with farmers-general.

Le Trouvère, which the Italians, in their ignorance of the French language, persist in calling the *Trovatore*, was to have been performed; but high reasons of state not permitting the official world to appear this week in public at a profane solemnity, the performance has been postponed until Monday or Wednesday.*

The Théâtre-Italien will very shortly give *Rigoletto*, sung by Mario, Corsi, Mesdes, Alboni and Frezzolini. There has been some talk of opposition on the part of M. Victor Hugo, the author of *Le Roi s'amuse*, the near relation of *Rigoletto*. But we know that, in the terms of jurisprudence, the right of French authors is reduced to a question of indemnity. It is probable that some understanding will be come to on the subject, as in the case of *Hernani* and *Lucrezia Borgia*.

It has, also, repeatedly been asserted that Duprez was engaged at the Théâtre-Lyrique to sing *Rigoletto* with the barytone voice that the illustrious artist has lately acquired, and with the first specimen of which he gratified the audience of his little private theatre. It appears very certain that some such project has been on foot; but, besides the secondary difficulties of carrying it out, the greatest obstacle is said to have arisen on the part of the ministry, who could not allow it to be supposed that the repertory of the Théâtre-Italien had become public property.

The energies of the Théâtre-Français are more particularly directed to the restoration of the ancient repertory. *Turcaret* is being revived; this is an idea and an actuality. The same is true of *Le Bourgeois Gentilhomme*, and *M. de Pourceaugnac*, while *Lady Tartuffe* was brought out again no later than yesterday.

M. Emile de Girardin, who has become a man with nothing to do, has busied himself a great deal with the rehearsals of the work of his first wife. He has cancelled and cut a little, and, probably, with judgment, for the performance of the piece was highly effective.

This *Lady Tartuffe* is a remarkable comedy. There is both audacity and truth in the character of the adventuress of the fashionable world, where Dumas, jun., has indisputably found valuable indications for the adventuress of the "*Demi-Monde*." Unfortunately, it is very difficult to carry out the part. Mdlle. Rachel very nearly failed, and played in the piece almost entirely from fear of the powers of the *Presse*. Mdlle. Plessy, who assumed the part yesterday, lent prominence to the unappreciated merits of Mdlle. Rachel. I do not wish to be too cruel towards Mdlle. Plessy, but it is impossible for me not to tell her in an audible voice what is said in a whisper in the stalls, in the saloon, in drawing-rooms, and, in fact, everywhere, that she is on the road to ruin, and, indeed, already ruined; that her languishing diction, sleepy and provocative of sleep, is a cause of irritation to every one, and that, if she persists in this course, she will—which is a sad thought—end by exciting, at the conclusion of her career, as many protestations as she

obtained ovations at its outset. The murder is now out; I have had it on the tip of my pen for the last six months. No one has yet told Mdlle. Plessy the fact. I am, therefore, her only friend—which, by no means, proves that she will send me a bouquet.

The great success of the evening was once more achieved by Mdlle. Dubois, who, four years ago, made a brilliant *début* in the part of the young girl whose innocence and candour frustrate the plans of *Lady Tartuffe*. There is, in the fourth act, a justly celebrated examination scene. Placed, without knowing it, under the burden of an accusation compromising her honour, the young girl passes, without soiling her virgin robe, through an atmosphere charged with suspicion, calumny, and odious machinations. This scene has been treated by Madame Girardin with the delicate hand of a woman, and the skilful one of an artist.

With regard to the piece taken altogether, it struck me as having grown in the esteem of the literary world, and I should not be astonished if the public, who express their sympathies in hard cash at the pay-places, were of the same opinion.

The Odéon has produced a comedy in five acts—another copy of actual life—*La Réclame*. The danger consisted in the possibility of running foul of *Le Charlatanisme*, *La Camaraderie*, *Le Puff*, and other satires of the same kind, for nothing is new under the sun—of the chandelier. This was, to a certain extent, what really happened. But there is still enough invention and wit exclusively belonging to *La Réclame* to constitute a success honourable alike to the theatre and to the author, M. Armand Frémy. We say no more, in order not ourselves to fall into the "*réclame*" (puffing).

AUGUSTE VILLEMOT.

Paris, 9th January.

MENDELSSOHN'S LOBGESANG.

[The following, which is the preface to the descriptive analysis of Mendelssohn's *Hymn of Praise*, prepared by Mr. Macfarren for the Sacred Harmonic Society, cannot fail to be perused with interest.—Ed. M. W.]

The four-hundredth anniversary of the invention of Printing was celebrated throughout Germany; but in Leipzig especially, the great book market, it was regarded as an occasion of peculiarly local interest, and solemnised, accordingly, by the inauguration of a statue of Gutenberg, to whom this most important invention to the world is due, and by a grand musical festival. Mendelssohn was at this time in the full zenith of his great popularity in Leipzig, fulfilling his office of Director of the Gewandhaus Concerts, and exercising a more extensive and beneficial influence upon his art than, perhaps, any one man, by his personal exertions, has done in the whole progress of its history. Upon him devolved the conduct and the entire arrangement of the Festival; and further, what was of still greater value, since it has given a perpetual interest to this occasion, to write some original compositions appropriate to the celebration. These consisted of some choral pieces, which were performed in the open air at the ceremony of uncovering the statue,—and of the *Hymn of Praise* (*Lobgesang*), one of the noblest of his works, which was produced at St. Thomas' Church on the 25th of June, 1840,—a day in which the universal interest is even enhanced by its association with this immortal masterpiece.

Mendelssohn had engaged to superintend the performance of the *Hymn of Praise*, and of his setting of the 114th Psalm, at the Birmingham Musical Festival of the same year; but this occasion drew very near, and he sent no copy of his music to England, and the greatest anxiety arose as to its arrival in time for the requisite preliminaries of translation, transcription, and rehearsal. In this emergency, Mr. J. A. Novello, at the request of the Festival Committee, undertook a hurried journey to Leipzig, where, on the 6th of August, he found Mendelssohn occupied in a performance of Bach's music, on this composer's own organ in St. Thomas' Church, in aid of the funds of a monument to the great contrapuntist. The English version of the text was rapidly arranged by Mr. Novello in conjunction with Mendelssohn, and adapted to the music; and the zealous publisher returned with the score to London, after a stay of but three days. The work was brought out at Birmingham on the 23rd of September, when Madame Caradori Allan, Miss Birch, Mrs. Knyvett, and Mr. Braham sung the solo parts. Mendelssohn arrived here no sooner than the 20th, and left very shortly after the performance. I suppose it to have been immediately after his return from England, that Mendelssohn made his alterations in this great work—alterations so important, as greatly to affect the character of the compo-

* The *Trouvère* has since been produced, as will be seen elsewhere.

sition, and very greatly to increase its effect. It was given for the first time at the Gewandhaus, on the 3rd of December, when the enthusiasm it excited was such as even Mendelssohn, the idol of every circle in which he appeared, and the especially adored of Leipzig, rarely, if ever besides experienced. The King of Saxony hearing of the extraordinary sensation this performance had created, and arriving in Leipzig, commanded a repetition of it on the 16th, when he so cordially participated in the general delight, that he could not forbear walking up to the composer in the concert-room and shaking hands with him, in congratulation upon the production of a work that added new lustre to his art, new honour to his country, new proof of the greatness of the human mind, new source of intellectual enjoyment.

The *Hymn of Praise* was first performed in London at a concert of the Philharmonic Society, under the direction of Mr. Lucas, on the 15th of March, 1841. Mendelssohn was greatly irritated by its being given on this occasion without regard to the modifications that had been made; an inconsideration of his very natural wishes that is justified by the parties who promoted the performance, on the grounds that it was material to the reputation of the work that a London season should not pass without its being heard here, and the remodelled score had not arrived in England.

It would be tedious to describe all the variations of the published score from the original, every one of which is an improvement, but the following are the most important changes:—the instrumental Allegro, and the Chorus, "Praise the Lord with lute and harp," besides considerable modification of the matter, especially in the former, have both four crotchets in a bar instead of two minims, as in the original, halving the length of the notes; a similar alteration is made in the Chorus, "Oh, give thanks," which was written in the ancient measure of four minims in a bar, instead of, as it now stands, with four crotchets—of this movement, however, the original presents a mere outline, in which only the chief points of the design are indicated, for the subject of the fugue is changed, and so, of necessity, the entire detail is different; the duet and chorus, "I waited for the Lord," at first was joined to the succeeding duet, air, instead of, as now, closing in a perfect cadence; the duet, "My song shall be," was originally an air for tenor, comprising the principal idea, but of about half the length of the present movement; the air, "He counteth all your sorrows," is altogether an interpolation, the chorus that now succeeds it having originally commenced upon the close of the preceding recitative; but most important of all is the substitution for a short recitative of little interest, and with other words, of the wonderfully dramatic piece embodying the address to the watchman and his reply—the most powerfully effective passage in the whole work—and the addition of the soprano solo that anticipates the subject of the chorus, "The night is departing," not only enhancing the grandeur of this magnificent burst of enthusiasm, but giving a more refined and a more forcible expression to the text. The instrumentation is greatly changed throughout the work; and the important addition of the organ-part, of which the original had no indication, written (as is not the usual custom) at full, is made in the printed score.

The design of this work is quite individual; one is apt indeed, to associate it with the Choral Symphony of Beethoven, but, from a most important distinction between the two, erroneously,—the distinction that Beethoven adds voices to the instrumental resources of the orchestra in the final movement of a work constructed otherwise upon the usual model of his grand instrumental compositions; while in the *Hymn of Praise* the vocal movements are the larger proportion of the composition, and, however connected in unity of purpose and closeness of succession, each, as regards its ideas and their development, complete in itself, and independent of the rest. It entirely fulfils its definition, being equally a Symphony and a Cantata, and the purpose of this combination of the grand forms of instrumental and vocal composition is shewn in the manner in which the two divisions of the work reflect and so enforce the sentiment of each other. I speak of divisions (referring to what is for instruments only, and what for voices and instruments), for the want of a better definition, but the term is not quite pertinent, since the whole composition is connected without separation of the several movements. Mendelssohn intended the present to have been one of three works of the same form and proportions, but, from what reason I cannot ascertain, he never wrote the other two. The character of the work is almost as individual as the design. Here is no dramatic action to embody, as in the Oratorio,—no devotional ceremonies to illustrate, as in the setting of portions of the Church Service: but the arbitrary expression of an abstract sentiment, the interest in which it has been the composer's will entirely to create. This sentiment is exultation in the omnipotent greatness and the eternal bounty of the Creator. Mendelssohn appears to have shared the feeling of Haydn upon religion, who

said that the thought of the goodness of the Divinity filled him with confidence and joy: since, from the compilation of passages that constitute the text of the present work,—passages which to many a mind would be barren of suggestion—he has drawn such an inspiration, that, as an expression of rapturous gladness, can scarcely be paralleled in any work of art that exists.

The *Hymn of Praise* opens with the grand summons, "All that have life and breath, praise ye the Lord!" and this theme appears to have been never from the composer's thoughts throughout the composition. The expression of praise is aggrandised by the acknowledgment of our dependency upon the Being we adore; and thus the pathetic character of those movements—instrumental as well as vocal—that represent our earthly associations of passion and pain, as powerfully antithetical to the chief idea, the force of which is thus eminently heightened. The experience of a night of agony, the power to suffer that comes from faith, the rending of the darkness, and the gratitude and universal rejoicing prompted by the Redemption, form the theme of the composition; and, in giving to his grand theme a vitality that identifies it with the sympathies of every hearer, Mendelssohn has accomplished a work that stamps him equally as a poet and as a master of the resources of his art, as conceiving the sublimest thoughts, and giving them perfect expression.

PARIS.—The production of *Il Trovatore*, under the title of *Le Trouvère*, at the Grand-Opéra in a French dress, with new music and sundry alterations made by the composer, has not been attended with the success anticipated. The new music consists of certain dances introduced in the second and third acts, and the principal alteration is made in the *finale*, when, upon the death of Manrico and Azucena, the "Miserere" is again introduced. This is a decided improvement on the old again introduced. This is a decided improvement on the old conclusion, and is highly impressive. The *Trovatore* did not succeed on the French stage for many reasons. One among the many, is that the opera is used up, to a certain extent, and unless executed by the very first artists—as it has been both in Paris and London—is rather a dangerous experiment. It is hardly necessary to say that M. Gueymard was a sorry substitute for Signor Mario, or Signor Tamberlik; and that Madame Borghi-Mamo—undeniable as her talents are—is not exactly an Alboni. Nor did Madame Deligne-Lauters, from whose success at the Théâtre-Lyrique considerable expectations were formed, entirely satisfy the audience, as Leonora. The *claque* and friends of the theatre performed their utmost to sustain the performance, but could not manage to get up any enthusiasm. The Empress Eugénie—who, with the Emperor, attended the second performance—was so pleased with Madame Borghi-Mamo's Azucena, in the second act, that she sent her a very rich bracelet directly after the curtain had fallen.

On Tuesday night, during the progress of the *Traviata*, at the *Italiens*, Mario was taken suddenly ill, and an apology was made for him, much to the disappointment of the aristocratic visitors to the Salle Ventadour. In certain quarters, nothing is now talked of but Madame Miolan Carvalho's singing the *Carnaval de Venise* with variations, in the new opera, *La Reine Topaze*, at the Théâtre-Lyrique. Such an executive display, it is said, has not been heard since the days of Catalani or Persiani. Mad. Marie Cabel has appeared as Marie, in the *Fille du Régiment*, at the Opéra-Comique, with entire success.

THE LATE CHARLES SMITH.

[A LIVERPOOL correspondent has requested us to insert the following memoir. We are happy in complying with his wishes, although we must disclaim any responsibility in the account he has furnished of the genius and attainments of the late Mr. Smith, since we never remember to have heard of that gentleman or his compositions before.—ED. M. W.]

It is with regret that we have to announce the death of Mr. Charles Smith, a gentleman who was well known to many of our readers, and whom to know was to respect. His residence in Liverpool, for a period of forty years, justifies us in referring to his career at greater length than we should otherwise have done, the more so as he did much to promote a love for music at a time when we had fewer professors amongst us than at present.

(To be continued.)

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